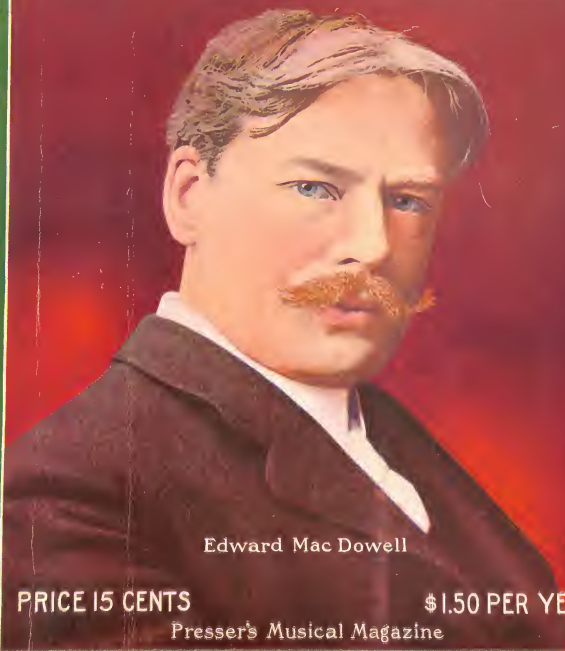


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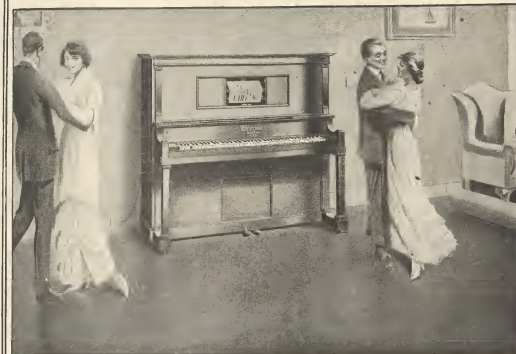
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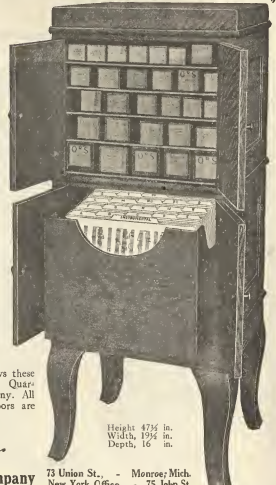
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The Boy Who Would Not Practice

By Ruth Alden

A LECTURER once said that when he found his audience disregarding his efforts, and actually talking to one another, for this reason, he knew that he was utterly failing to hold their interest. But he said: "I am not content merely to know this fact. I have experimented time and again to find how to shape and direct my own efforts so as to arise to a point of entertainment that is beyond an audience's ability to entertain one another."

Is not this exactly the case of the earnest teacher and the child who will not practice? And doesn't the teacher find himself in a position just like that of the lecturer? Now let us study relative methods. The lecturer does not get mad with the men and women of his audience and dismiss them. He goes deeper into himself and strives more to make himself win their attention. We must not condemn the pupil and dismiss him as hopeless. A sane view of the case shows that he is looking for entertainment and for interesting experiences and that we are not delivering them to him. So like the lecturer, we must go deeper into our resources and discover yet further means for making the child who will not practice our enthusiastic team worker.

Can it be done?

Tom Sawyer once succeeded in transforming the rather distasteful duty of whitewashing a fence on a Saturday morning into a highly developed communal activity by convincing his companions that few boys were ever entrusted with such an unusual responsibility. If I remember correctly, he sold the privilege of doing the work to the unfortunate ones who had no fence. I have introduced this incident to show that anything can be done, the moment the person who sees values takes the matter in hand.

The Principle of Studying

A very sane and interesting teacher once said: "I have often wondered what would happen if I should regard my lesson giving as a privilege; if, for example, I should tolerate no pupil who did not appreciate the opportunity I give him in permitting him to study with me. I know," she continued, "how that sounds to the teacher who is anxious and hungry to get more pupils in order to do out expenses. It sounds just like race suicide."

"But I wasn't afraid to try it with a few of mine," she went on, "and I had none too many pupils at the time. I have always felt a worthy dignity in my little knowledge, because I am sincerely trying to increase it. And I do not propose to see it sold or bought ungratefully. And then again I have the social instinct. I like to be among people, and when I had only three pupils I used to have gatherings, which we called club meetings. In this way we got to know one another. We played and talked about music and made our friendship more intimate."

"One of that small number was a boy named Paul. I did not quite get hold of him for some time. He held me cheaply, not with any bad intent, but innocently because his exuberant spirit needed more to occupy it and direct it than piano playing."

"So I made up my mind to take the piano away from him. It was easy to arrange that with his mother. Paul used to run to the piano five minutes now and five minutes then, grinning and picking out tunes, or he was distinctly mischievous. After that he would practice a little if he felt like it."

"Paul liked to come to our little class meetings. He, too, had the social instinct. One day after a particularly bad lesson hour I said to him: 'Paul, either you do not like to practice or you think what we are doing together is of very little importance, so I am going to ask you not to come to my any more.' (We shall miss you at the class meetings, particularly next Saturday, when we are going into town to attend a concert and then to do a little shopping.)"

"While I was saying this I was gently leading Paul toward the door, which I closed on him, not rudely but unmistakably in farewell."

"I don't know now, and I never asked what he said to his mother about it. But when he next went for his five-minute dash at the piano it was better (Paul's mother played the game with me as squarely as could be)."

In a few days Paul began to introduce the piano into his casual conversation, and in less than a week

he begged for the privilege of playing a little while. I use the piano to play what he liked on agreement that he would do an equal amount of practice. Further, she afterwards told me, that when his practice amounted to me, it being understood that I would then hear what he had accomplished."

"It happened (by agreement) that I was too busy to see him the first time he called, but subsequently he called for me and played very well, better in fact than he had done on the old heter-skelter way of former days."

"By adopting the attitude that a good opportunity must not be held in disregard, we again proved Tom Sawyer's principle."

"It is not every boy who is privileged either to whitewash a fence on a Saturday morning or to take piano lessons with a teacher who has a pride in being helpful."

A Beethoven Piano in America

By James Frederick Rogers

THOUGH most of the instruments of the large Steinert collection, now to be seen in the Memorial Hall of Yale University, are older and quaint, without and within, the lover of music lingers longest over the piano which was made and belonged to and was doubtless used by Beethoven.

Except for its lightness, this grand piano looks not unlike our modern instruments, and indeed, save for volume of tone, it is not so very far removed from the piano of our own time. It has a keyboard of six and a half octaves with three strings for each note, except in the lowest octave where there are two. There is no sign of a music rack, but there is a goodly supply of pedals, for there are five—three "soft" pedals, one of which shifts the keyboard so that the hammers strike two strings, another that shifts the keyboard until one string alone was struck, and one that drew a piece of felt between the hammers and the wires. There is the usual damper-lifting foot pedal, and a pedal which draws a folded piece of paper down upon the strings of the lower octaves of the instrument. This "bassoon" pedal produced an effect similar to the *pedal* pedal of our modern instruments and doubtless was little used by the great composer.

The instrument bears on its front the name of "Streicher" and on the sounding board the name of "Anton Streicher, Stein, Wien, 1816." The instrument is a connecting link between that remarkable woman and the composer. It is a memento of their friendship and a most suggestive indicator of the possible efficiency of a woman along many lines of work, for Madame Streicher was a successful piano maker, a brilliant musician, "a person of great general cultivation, a model wife and mother," and, most remark-

able of all, a friend capable of straightening out and of keeping in order the domestic affairs of Ludwig van Beethoven.

Andreas Stein, Nanette's father, was the founder of a large branch of German piano making. He invented the shift of the keyboard still used in the soft pedals of our grand pianos, and made other important improvements of the action. Nanette was born a year or two before Beethoven. She played before Mozart at an early age. Her father instructed her at an early age in the details of piano making, and on his death in 1792 she "carried on his business, in conjunction with her brother, with a decision and energy almost masculine." In 1793 she married Johann Andreas Streicher, a friend and schoolmate of Schiller, and moved the piano factory to Vienna.

Beethoven had used the Stein piano in Bonn, and doubtless the Streicher became his favorite, for he had more than the friendship of Nanette to recommend it. We do not know when this friendship began, but it was in 1813 that Frau Streicher seems to have taken his first visit there. It is likely that Madame Streicher loved him to Baden, whence he had gone for his health in 1813, and took charge of his lodgings, managed his servants and kept his clothes in order. She also was his source of sympathy and advice over his tangled household affairs after his return to Vienna, and aided greatly to the comfort of the composer for a number of years.

This piano of the Yale museum is said to have been used by Beethoven at Baden, though certainly not on his first visit there. It is likely that Madame Streicher kept it at his disposal wherever and whenever he felt like using it, and it is probable that many of his later compositions were played upon it for the first time. We know that Beethoven used this piano, for in December 1817, Mr. Broadwood presented him with one, and Graf, of Vienna, also made for him in his last years, one having four strings to the note, in the hope that his damaged organs of hearing might be able to appreciate the larger volume of tone thus produced.

The Four Essentials of Daily Practice

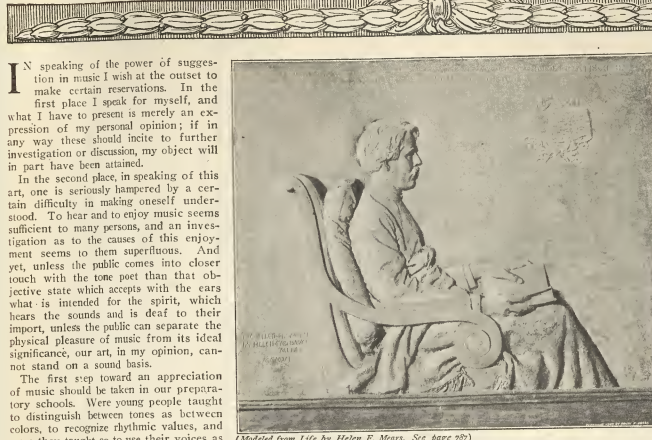
By Guy Maier

The musician who is deficient in one or more branches on the practical side of the piano is deficient everywhere. We meet on all sides teachers and concert-givers who possess a startling technique, but who leave their hearers unmoved. Others find it easy to transmit their emotions to the audience, but fail because of an insecure memory; still another can move their pieces well, learn them easily, but the ragged edges of an insufficient technique work their downfall; others (and their name is legion) can readily fling off scales and arpeggios, can memorize and interpret satisfactorily, but have had no training in the all-important branch of playing at sight. It is partly true that in becoming a public performer it is unnecessary to be able to read well at sight, but for the ordinary purposes of a teacher, especially of advanced pupils, where constant illustration is a necessity, sight playing is indispensable. To teach without personal examples on the instrument to show the pupil "how it should sound" is a doubtful method; for music is an aural art and if the student has no conception of how a piece sounds when played well, he cannot formulate an intelligible idea of it from the mere directions of the teacher concerning the dynamic gradations and aesthetic principles involved. To hear the music played authoritatively carries a conviction with it that can be produced in no other way.

So it is evident that if the student desires to mature properly in the practical side of his art, he must devote himself daily to each of the four branches—the narrative, the interpretative, the technical and the sight-playing. A single week-day passed without some conscientious endeavor put forth in all of these divisions is lost indeed.

Let us never despise the wailing minstrel! He is an unconscious witness for God's harmony. A preacher of the world-music—the power of sweet sounds, which is a link between every age and race—the language which all can understand, though few can speak. And who knows what tender thoughts his own sweet music stirs within him, though he eat in pot-houses, and sleep in barns? Ay, thoughts too deep for words are in those simple notes—why should we not feel them?—CHARLES KINGSLEY.

A FAMOUS BEETHOVEN PIANO NOW AT YALE.



(Modelled from Life by Helen F. Meier. See page 787)

RELIEF PORTRAIT OF MACDOWELL.

The Power of Suggestion in Music

AN ESSAY

By EDWARD MacDOWELL

Much of the lack of independence of opinion about music arises from want of familiarity with its material. Thus, after dinner, our forefathers were accustomed to sing catches which were entirely destitute of anything approaching music. Music contains certain elements which affect the nerves of the mind and body, and thus possesses the power of direct appeal to the passions as power to a great extent denied to other artists. This sensuous influence over the hearer is often mistaken for the aim and end of all music. With this in mind, one may forgive the rather puzzling remarks so often met with; for instance, those of a certain English bishop that "Music did not affect him either intellectually or emotionally, only pleasterfully," adding, "Every art should keep within its own realm; and that of music was concerned with pleasing combinations of sound." In declaring that the sensation of hearing music was pleasant to him, and that to produce such sensation was the entire mission of music, the Bishop placed our art on a level with good things to eat and drink. Many colleges and universities of this land consider music as a kind of *boulouïre*.

This estimate of music is, I believe, unfortunately a very general one, and yet, low as it is, there is a possibility of building on such a foundation. Could such persons be made to recognize the existence of decidedly unpleasant music, it would be the first step toward a proper appreciation of the art and its various phases.

More beauty of sound is, in itself, purely sensuous. It is the Chinese conception of music that the texture of a sound is to be valued; the long, trembling tone of a bronze gong, or the high, thin streams of sound from the pipes are enjoyed for their ear-tingling qualities. In the *doctets* of Confucius and the writings of Mencius there is much mention of music, and "harmony of sound (that shall fill the ears)" is insisted upon. The Master said, "When the music maker Che first entered on his office, the finish with the Kwan An-tsu was magnificent. How it filled the ears!" Percussion, the Master said, is the basis of music. Percussion on a gong, he says that Chinese hearers thought these pieces barbarous; the movement was too rapid, and did not allow sufficient time for them to enjoy each tone by itself. Now this is color with-

out form, or sound without music. For it to become music, it must possess some quality which will remove it from the purely sensuous. To my mind, it is in the power of suggestion that the vital spark of music lies.

Before speaking of this, however, I wish to touch upon two things: first, on what is called the science of music; and secondly, on one of the sensuous elements of music which enters into and encroaches upon all suggestion.

If one were called upon to define what is called the intellectual side of music, he would probably speak of "form," contrapuntal design, and the like. Let us take up the matter of form. If by the word "form" our theorists meant the most poignant expression of poetic thought in music, if they meant by this word the art of arranging musical sounds in the most telling presentation of a musical idea, I should have nothing to say; for if this were admitted instead of the recognized forms of modern theorists for the proper utterance, we should possess a study of the power of musical sounds which might truly justify the title of musical intellectuality. As it is, the word "form" stands for what have been called "stoutly built periods," "substantial themes," and the like, a happy combination of which in certain prescribed keys was supposed to constitute good form. Such a device, originally based upon the necessities and fashions of the dance, and

changing from time to time, is surely not worthy of the strange worship it has received. A form of so doubtful an identity that the first movement of a certain Beethoven sonata can be dubbed by another "free fantasia," certainly cannot lay claim to serious intellectual value.

Form should be a synonym for coherence. No idea, whether great or small, can find utterance without form, but that form will be inherent to the idea, and there will be as many forms as there are adequately expressed ideas. In the musical idea, *per se*, no contrapuntal development is to most tone poets of the present day a synonym for the device of giving expression to a musically poetic idea. *Per se*, counterpoint is a game of juggling with themes, which may be likened to high-school mathematics. Certainly the entire web and woof of this "science," as it is called, never sprang from the necessities of poetic musical utterance. The entire pre-Palestrina literature of music is a conclusive testimony as to the non-poetic and even unemphatic character of the inventions.

In my opinion, Johann Sebastian Bach, one of the world's mightiest tone poets, accomplished his mission, not by means of the contrapuntal fashion of his age, but in spite of it. The laws of counterpoint and fugue are based upon a prosaic foundation as those of the *rondo* and *sonata* form; I find it impossible to imagine their ever having been a spur on an incentive to poetic musical utterance. The entire tonal beauty, so-called "form," nor what is termed the intellectual side of music (the art of counterpoint, canon and fugue), constitutes a really vital factor in music. This is the reason.

down to two things, namely, the physical effect of musical sound and suggestion.

The simplest manifestations of the purely sensuous effect of sound are to be found in the savage's delight in noise. In the more civilized state, this becomes the sensation of mere pleasure in hearing pleasing sounds. It enters into folk song in the form of the "Scotch snap," which is first cousin to the Swiss *jodel*, and is undoubtedly the origin of the skips of the augmented and (to a lesser degree) diminished intervals to be found in the music of many nations. It consists of the trick of alternating chest tones with falsetto. It is a kind of quirk in the voice which pleases children and primitive folk alike, a simple thing which has puzzled folklorists the world over.

The other sensuous influence of sound is one of the most powerful elements of music, and all musical utterance is involved with and inseparable from it. It consists of repetition, recurrence, periodicity.

Now this repetition may be one of rhythm, tone, pitch, texture, or color, a repetition of figure or of pitch. We know that savages, in their incantation ceremonies keep up a continuous drum beating or chant which, gradually increasing in violence, drives the hearers into such a state of frenzy that physical pain seems no longer to exist for them.

The value of the recurring rhythms and phrases of the march is well recognized in the army. A body of men will instinctively move in cadence with such rhythm. The ever recurring lift of a waltz rhythm will set the feet moving unconsciously, and as the energy of the repetition increases and decreases, so will the involuntary accompanying physical sympathy increase or decrease.

Berlioz jokingly tells a story of a ballet dancer who objected to the high pitch in which the orchestra played, and insisted that the music be transposed to a lower key. Cradle songs are fashioned on the same principle.

[Editor's Note.—The excellent essay upon this page is from the volume known as "Critical and Historical Essays," published by Arthur P. Schmidt. These discourses of various phases of musical education, history, science and practice are rendered into new and elegant English by the author's lectures delivered by Mr. MacDowell when he was a student at Columbia University. After his death his literary work in this connection was collected and edited by Mr. W. J. Balfour. Those who desire to read the original essays in English should purchase this volume, which comprehensive scholarship will find these essays very valuable. It is now being reprinted in New York through the courtesy of the publisher.]

THE ETUDE

This sensuous sympathy with recurring sounds, rhythm, and pitch has something in common with hypnotism, and leads up to what I have called suggestion in music.

This same element in a modified form is made use of in poetry, for instance, in Poe's "Raven."

Quoth the Raven, nevermore.

and the repetition of color in the same author's "Scarlet Death." It is the mainspring (I will not call it the vital spark) of many so-called popular songs, the recipe for which is exceedingly simple. A strongly marked rhythmic figure is selected, and incessantly repeated until the hearer's blood is set in motion.

There are two kinds of suggestion in music: one has been called tone-painting, the other almost evades analysis.

The term tone-painting is somewhat unsatisfactory, and reminds one of the French critic who spoke of a poem as "beautiful painting in music." I believe that music can suggest forcibly certain things and ideas as well as vague emotions evoked in the so-called "form" and "science" of music.

IMITATION OF NATURE

If we wish to begin with the most primitive form of suggestion in music, we shall find it in the direct imitation of sounds in nature. We remember that Helmholtz, Hanslick, and their followers denied to music the power to suggest things in nature; but it is somewhat paradoxical to admit that music might express the emotions caused by them. In the face of this, to quote a well-known instance, we have the "Pastoral" symphony of Beethoven, with the thrush, cuckoo, and thunderstorm. The birds and the storm are plainly indicated, but it is not possible for the music to be an expression of the emotions caused by them, for the very simple reason that no emotions are caused by the cuckoo and thrush, and those caused by the thunderstorm range all the way from depression and fear to exultation according to the personality of individuals.

That music may imitate any rhythmic sounds or melodic figure occurring in nature, hardly needs affirmation. Such devices may be accepted almost as quotations, and not be further considered here. The songs of birds, the sound made by galloping horses' feet, the moaning of the wind, etc., are all things which are part and parcel of the musical vocabulary, intelligible alike to people of every nationality. I need hardly say that increasing intensity of sound will suggest vehemence, approach and its visual synonym, growth, as well as that decreasing intensity will suggest withdrawal, dwindling, and placidity.

The suggestion brought about by pattern is very familiar. It was one of the first signs of the breaking away from the conventional trammels of the contrapuntal style of the sixteenth and seventeenth centuries. The first madrigal of Thomas Weelkes (1590) begins with the words, "Sit down," and the musical pattern falls a fifth. The suggestion was crude, but it was caused by the same impulse as that which supplied the material for Wagner's "Waldweben," Mendelssohn's "Lovely Melusine," and a host of other works.

The fact that the pattern of a musical phrase can suggest kinds of motion may seem strange; but could we, for example, imagine a spinning song? Should we see a star spinning through space or an arrow shot on the stage and hear the orchestra playing a phrase of an undulating pattern, we should at once realize the contradiction. Mendelssohn, Schumann, Wagner, Liszt, and practically all composers who have written a spinning song, has used the same pattern to suggest the turning of a wheel. That such widely different men as Wagner and Mendelssohn should both have adopted the same pattern to suggest undulating waves is not a mere chance, but clearly shows the potency of the suggestion.

The suggestion conveyed by means of pitch is one of the strongest in music. Vibrations increasing beyond two hundred and fifty trillions a second become luminous. It is a curious coincidence that our highest vibrating musical sounds bring with them a well-defined suggestion of light, and that as the pitch is lowered we get the impression of ever increasing obscurity. To illustrate this, I have but to refer you to the Prelude to "Lohengrin." Had we no inkling as to its meaning, we should still receive the suggestion of glittering shapes in the blue ether.

Let us take the opening of the "Im Walde" symphony by Raff as an example; deep shadow is unmistakably suggested. Herbert Spencer's theory of the influence of emotion on pitch is well known and needs no confirmation. This properly comes under the subject of musical speech, a matter not to be considered here. Suffice it to say that the upward tendency of a musical phrase can suggest exaltation, and that a downward trend may suggest depression, the intensity of which will depend upon the intervals used. As an instance we may quote the "Faust" overture of Wagner, in which the pitch is used eminently as well as descriptively. If the meaning I have found in this phrase seems to you far-fetched, we have but to give a higher pitch to the motive to render the idea absolutely impossible.

The suggestion offered by movement is very obvious, for music admittedly may be stately, deliberate, hasty, or furious; it may march or dance, it may be grave or flippant.

Last of all I wish to speak of the suggestion conveyed by means of tone-tint, the blending of timbre and pitch. It is essentially a modern element in music, and in our delight in this marvellous and potent aid to expression we have carried it to a point of development at which it threatens to detract what has hitherto been our musical speech, melody, in favor of what corresponds to the shadowy languages of speech, namely, gesture and facial expression. Just as these shadowy languages of speech may distort or even absolutely reverse the meaning of the spoken word, so can tone color and harmony change the meaning of a musical phrase. This is at once the glory and the danger of music. Overwhelmed by the new-found power of suggestion in tone tint and the riot of hitherto undreamed of orchestral combinations, we are forgetting that permanence in music depends upon melodic speech.

In my opinion, it is the line, not the color, that will last. That harmony is a potent factor in suggestion may be seen from the fact that Cornelius was able to write an entire song pitched upon one tone, the accompaniment being so varied in its harmonies that suggestion is directed into attributing to that one tone many shades of emotion.

In all modern music this element is one of the most important. If we refer again to the "Faust" overture of Wagner, we will perceive that the timbre, the gesture, and the pitch of the phrase carry their suggestion, the roll of the drum which accompanies it throws a sinister veil over the phrase, making it impressive in the extreme.

THE SEED OF MODERN HARMONY

The seed from which our modern wealth of harmony and tone color sprang was the perfect major triad. The rapid drive and development of this combination of tones belong to the history of music. Suffice it to say that, for some psychological reason this chord (with also its minor form) has still the same significance that it had for the monks of the Middle Ages. It is perfect. Every combination of notes must attempt to approach it, and the pitch of the phrase carry their suggestion, the roll of the drum which accompanies it throws a sinister veil over the phrase, making it impressive in the extreme.

Now if we depart from this chord a sensation of unrest is created which can only subside by a progress toward it.

HAYDN'S *Messiah* was composed in less than a month. It was, in fact, begun on August 22, 1741, and completed September 14. It was not performed, however, until the spring of the following year, when Handel went to Ireland. The first performance was for charitable purposes, and was given in Dublin, April 13, 1742. A contemporary newspaper report is here presented:—from *Faulkner's Journal*—of that most interesting occasion:

"On Tuesday, the 13th, Mr. Handel's Sacred Grand Opera, *The Messiah*, was performed in the New Music Hall in Fishamble Street; the best Judges allow it to be the most finished piece of Music. Words are wanting to express the exquisite Delight it afforded to the admiring crowd. At the close of the Sublime, the Grand and the Tender, adapted to the most elevated, majestic and moving words, con-

sion to another triad or a return to the first. With the development of our modern system of tonality we have come to think tonally; and a chord lying outside of the key in which a musical thought is conceived will carry with it a sense of confusion or mystery that the modern art of harmony and tone color has made its own. Thus, while any simple low chords accompanying the first notes of Raff's "Im Walde" symphony, given by the horns and violins, would suggest gloom pierced by the gleams of light, the remoteness of the chords to the tonality of C major gives a suggestion of mystery; but as the harmony approaches the triad the mystery dissolves, letting in the gleam of sunlight suggested by the horn.

Goldmark's overture to "Skunkala" owes its subtle effect to the same cause. Weber made his suggestion to us of "Freischütz" in Wagner's "Tarnhelm" motive, Mendelssohn in his "Midsummer Night's Dream," Tchaikovsky in the opening of one of his symphonies.

MODERN EXAGGERATION

In becoming common property, so to speak, this inviolable element of music has been dragged through the mire of modern and modern composers, in their efforts to raise it above the commonplace, have gone to the very edge of what is physically bearable in the use of tone color and combination. While this is but natural, owing to the appropriation of some of the most poetic and suggestive tones for ignoble dance tunes and doggerel, it is to my mind a pity, for it is elevating what should be a means of adding power and intensity to musical speech to the importance of musical speech itself. Possibly Strauss's "Thus Spake Zarathustra" may be considered the apotheosis of this power of suggestion in tone color, and in it I believe we can see the tendency I allude to. This work stands by its glorious magnificence of tone texture; the suggestion, in the opening measures, of the rising sun is a mighty example of the overwhelming power of the color and the upward sweep of the music to the highest color of light has much of splendor about it; and yet I remember once hearing in London, sung in the street at night, a song that seemed to me to contain a truer germ of music.

For want of a better word I will call it ideal suggestion. It has to do with actual musical speech, and is difficult to define. The possession of it makes a man a poet. If we look for analogy, I may quote from Browning and Shakespeare.

Dearest, three months ago
When the mesmerizer, Snow,
With his hand's first sweep
Put the earth to sleep.

—BROWNING, *A Lover's Quarrel*.

Daufolick,
That come before the swallow darts, and takes
The winds of March with beauty; Violet's dim,
But sweeter than the lids of Juno's eyes.

—SHAKESPEARE, *Winter's Tale*.

For me this defies analysis, and so it is with some things in music, the charm of which cannot be ascribed to physical or mental suggestion, and certainly not to any device of composition or form, in the musical acceptance of the word.—(Copyright 1912 by Arthur P. Schmidt.)

THE FIRST PERFORMANCE OF HANDEL'S "MESSIAH"

spired to transport and charm the ravished Heart and Ear. It is but Justice to Mr. Handel that the World should know he generously gave the Money arising from this Grand Performance, to be equally shared by the Society for relieving Prisoners, the Charitable Infirmary, and Mercer's Hospital, which by will ever gratefully remember his Name; and that the Gentlemen of the two Chors, Mr. Dubourg, Mrs. Avolio and Mrs. Cribber, who all performed their Parts to Admiration, acted also on the same disinterested Principle, satisfied with the Applause of the Publick, and the conscious Pleasure of promoting such useful and extensive Charity. There were above 700 People in the Room, and the Sum collected for the Noble and Pious Charity amounted to about £400, out of which £125 goes to each of the three great and pious Charities."

THE ETUDE

Franz Liszt—The Last Word in Piano Playing

Some Unpublished Aphorisms

By the Well Known Liszt Pupil
Carl V. Lachmund

THE last word in piano playing was—and still is—Liszt.

Although the standard in this art has grown and is continually growing better, the highest excellence of several decades ago has not been maintained, nor is it equalled by any of the present day piano virtuosos. Leaving Liszt, the marvelous sorcerer of the keyboard, entirely out of consideration, who now living could replace or approach either of that master's disciples—the Titan Rubinstein, the elegant wizard Tausig, or the profound Von Bülow, in their respective spheres? Or that other contemporary, but unfortunately retiring and reticent Henselt, whose magnificence Clara Schumann found discouraging, and whose touch Liszt once said was "inimitable?"

To reach the *ne plus ultra* in piano playing three great H's—Head, Heart and Hand—are absolute requisites. This triad may well be represented in Von Bülow, the intellectual (head); Tausig, the marvel technician (hand); and Rubinstein, the emotional Titan (heart). And, mind you, it was Von Bülow—the intellectual—who said that the three taken together would not make a Liszt—and what a touching glimpse of Rubinstein's modesty is gleaned from his words: "There is only one pianist—Liszt."

The one who might have approached Liszt was Tausig. With a technique marvelously smooth and perfect, his nature was broadening emotionally, and his superb transcriptions gave greater hopes for his creative genius, when, at the youthful age of thirty-one, his career came to an end—a calamity to art. And "who is there now?" we ask. Godowsky, Hofmann, both astonishingly elegant. There is Rosenthal, who, musically speaking, rides an Arabian stallion with stunning audacity; or Paderewski, who seems more dependent on hard practice than do the others, and whose latter day evolution, evaluative of Rubinstein, may hardly be regarded as a step onward from the impression he had made as a distinctively poetic interpreter.

D'Albert, by far the greatest piano genius, is the only one who could—had he willed—have stepped into the shoes of Rubinstein. Vividly I recall the ruddy-checked lad of eighteen years, as he appeared at the lessons in Weimar. Liszt, notwithstanding his small stature, delighted to address him as "*D'Albertus Magnus*" (the great). More than once after the lad had played, the master exclaimed enthusiastically: "*Klavier-Love—ganz wie Tausig!*" (Little lion—quite like Tausig!)

Of all his pupils Tausig was dearest to the master's heart; he had not raised the boy, aside from his artistic development, having stood for all his expenses as for an own child.

Young D'Albert certainly did astonish us at several times with impromptu feats that could not have been prepared, and that caused amazement among us fellow-students, among whom were Rosenthal, Reineiser, Sauer, Siloti—all his seniors. Several years while the dear, grizzled master chuckled in glee and burst into his favorite "*Pch!*" an exclamation which, to those initiated in his vocabulary, meant more than words could convey. And let it be added that neither Rosenow, Godowsky, Hofmann, Paderewski, Busoni, nor any other of the present day virtuosos even now at their mature age could repeat what the audacious D'Albert did then and at the age of nineteen.

"*Zu ochsen*" (conservatory slang for digging in, or hard horse practice) was not in his impulsive nature, and so he leaned more and more to composition. The following incident will explain why he did not fulfill the promise of his youth. One morning I was practicing repeatedly with the right hand alone a difficult

passage from the Rubinstein G major concerto, when, following a knock at the door, D'Albert entered. Hardly waiting for a "Good morning," he burst out in his squawky falsetto-like voice:

"I cannot practice that way!"

"How do you practice?" I challenged.

"I do not practice at all—I just play—I just play," was the ready response. To which I could only say: "Well, that may do for you, but not for ordinary mortals."

D'Albert's Ease

Aside from young D'Albert's ease and readiness in the most troubling technical difficulties, his playing bristled with fire, energy, spirit, self-conviction and, above all, *courage*—qualifications that brought back to Liszt his own youth, and were after his own heart. No wonder he exclaimed:

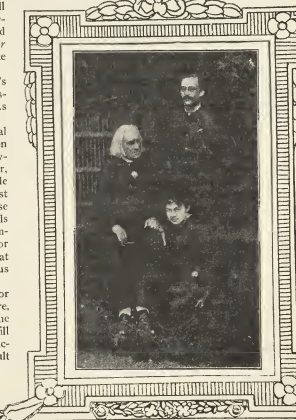
"*Klavier-Love—ganz wie Tausig!*"

The following recollections are taken at random from notes carefully made at each lesson during three years' study with Liszt at Weimar.

First among the *Meister's* axioms was: "Courage—above all, courage." Indeed, how can one imagine an Hungarian rhapsody, one of the great études, or his E flat concerto played well without this word as a foregone conclusion?

Another characteristic maxim, and one which he often urged: "Do not conceive expression narrowly within one measure, but covering phrases, two or more measures, and it will be on broader lines—an admonition which no doubt had to do in making D'Albert the greatest Beethoven interpreter now living.

What charm, if not astounded, me most of all in Liszt's playing was his lucid phrasing; he seemed to present to you emotional content as if on a server, entirely oblivious as to the technical means. Nothing could eradicate from my memory the inimitable manner in which he did this one afternoon at our own home, when he played Chopin's *argento* étude in A flat, and the harp-like étude in E flat. What a revelation in phrasing it was! The like of which I have never again heard from any pianist.



FRANZ LISZT WITH MR. AND MRS. LACHMUND.

When a student rushed from one section to another without the desired break (sometimes called *Klavierpause*), the Master remarked: "No, do not rush headlong here; breathe a bit, as if to glance back over the road you have come, and to determine in which direction you will go." Having observed the pupil from the chair, the Master played the piece—and lo, what a new forcefulness there was in its meaning.

When the player hesitated at some difficult group, he cried: "That is too much like a visitor stopping to look at the house-number before entering."

To a young lady whose left hand seemed much at odds with her right, he patiently said: "You seem to be a Christian pianist—you do not let your left hand know what the right does."

He abhorred the amateur *argento*-preludes sometimes affected by shallow but over-confident players. Such efforts were quickly cut short by a sarcastic remark about "piano Turner's preludes."

Ever devout when it came to a Beethoven sonata, his anger was quickly aroused when anyone disregarded the simple signs of expression. At a repetition of such an offense the book was peremptorily closed, while the Master, with eyebrows contracted in anger, shouted: "Observe the dead letter is the least one can do in playing Beethoven."

Liszt's Heroic Nature

There was much of the heroic in Liszt's nature. In fact, in almost every one of his compositions you find a climactic outburst at which one might exclaim: "See, the conquering hero comes!" Once, when a young man was interpreting a typical melody of this sort in a rather meekish manner, the Master cried: "Why, that is one of those melodies, each-note-of-which should be fairly rammed into the ears of the listener."

And this he illustrated the idea with his extended thumb against the young man's ear. Turning to us, he added, *softly* ever: "And really one ought to give the listener a kick with each note to make sure he will feel its significance;" then, with a shrug, and as if parenthetically to himself, "but one cannot do that."

As to a person's position at the piano, he was always particular. "Sit upright. Look up and away from the ivory, and you will play with greater inspiration."

"So as if you were to be shaved—with the head well up!" he admonished a young man.

To a young lady: "A pianist should sit like a well-bred society dame, with a quiet air of superiority—then she can phrase better."

To a young lady who persistently eyed the keys he said: "Sit as if you were having your photograph taken," and when this went unheeded he gave her several gentle but determined raps on the forehead, adapted with feigned severity: "This is no no-to-the-dec institute!"

Finally, she held her head back and, having gained his point, he muttered a satisfied "So!" and resumed his promenade about the room.

"Preserve rhythmic clearness," was another of his precepts.

To a young lady who blurred the rhythm in his *Gnomemorgen* he said: "There! You are mixing salad again." To another, who had played similar passages devoid of rhythm or phrasing: "That is too much as if you were beating an omelet!"

An exhibition of sentimentality invariably invoked his sarcasm. A young Swiss lady, who had been very successful with Chopin's *Sphat-Polka* at a former house, came to grief with Beethoven's *Theme and Variations in C minor*. She started the sturdy theme in a sentimental manner, and as she proceeded this

Beginnings of Modern Instrumentation

By Arthur Bird

It takes much time to discover the waters of the musical sea, but still more to learn to sail on them.—Brahms.

grew from bad to worse. I expected an outburst of anger, but the Master was in a philosophical mood, and took it merely as a joke. Audibly he soliloquized: "Aha! A sentimental lover's proposal!" Then a moment later: "Now we have a funny one!" At the next exhibition of delectableness: "Here we see the hearer's. Finally, in distress he left the piano, exclaiming: "Gracious! Now the sexton himself is being lured!"

After some moments of silence, during which he had been gazing out of the open window at a far-off look over the ducal park, he turned to a small group, of which I happened to be one, and with more earnestness added:

"Girls do not play seriously until they have had seven love affairs—but happy ones," he amended, arching his shaggy eyebrows.

Fingering the Minor Scales

By Wilbur Follett Unger

It sometimes happens that for the want of being shown how, a pupil will struggle along aimlessly and almost hopelessly, disintegrating in the attempt to master some key-board difficulty.

I have found by teaching pupils to follow a certain system in the mastering of these difficulties, that the pupils with a little practice are enabled to cause their troubles to disappear as if by enchantment. Such a system applied to the fingering of the minor scales may help many struggling pupils.

This system is to classify the scales according to their various natural fingerings, and applies to the "harmonic" minor (in which the 3d and 6th tones of the major scale are flatted both ascending and descending), and it is, of course, taken for granted that the pupil is perfectly familiar with all the major scales.

The three classes are:

- (1) Fingering same as C-major scale; (2) Same as the major way; and (3) specially fingered.

Following are the groupings for the right hand:
 C, D, E, F, G, A, B, C
 (All the white keys except "F")

Following are for the left hand:
 C, D, E, F, G, A, B, C
 (All the white keys)

It will be found on trying them that E flat and B flat (minor) for the left hand are the most awkward of all the scales to play, on account of the position of the black keys.

I have seen pupils who took all of ten minutes to play through all of the minor scales with one hand (two octaves ascending and descending) improve so much in two weeks' practice by this method that they could play them all in one minute or less!

At What Age Should the Pupil Start

By Bessie M. Walker

He cannot start too soon. As soon as he can repeat his alphabet he should begin. I know some parents have conceived the idea that children should be able to reach an octave before they begin. However, this is a wrong idea. Beethoven began to study the piano under his father at the age of four years, by whom he was often thrashed when his lessons were not perfect. Under more loving care, Mozart, also at the age of three years showed signs of a remarkable talent for music and at four years could play all sorts of little pieces on the piano. Do you think they could reach an octave at such a tender age? If so, their hands must have been out of all proportion to other children's of their age. No good parent, you are mistaken in your theory. But you do not hesitate to let them go to your piano and amuse themselves by making hideous noises and training their fingers into all sorts of bad habits. Yet you would not let your two-year-old to play. This you allow them to do by the hour. But the mischief is done, and when you do think of letting them have lessons it is going to take many months of patient work on the part of the teacher and very hard work on the part of the little pupil to undo. You will make no mistake to begin your boys and girls early, as there is much to be learned and accomplished before beginning octave work, though the octave work has its place in music. Let some good teacher have the pleasure of training the little fingers.

The dream of almost every student of music is, or must certainly should be, not only to be able to read and understand any orchestral score, but likewise to orchestrate, if not his own, other peoples' ideas. Having successfully overcome all the obstacles necessary to accomplish this, the road thereon may be paved with good intentions, but it is certainly rough and steep; he is not only become a musician worthy of the name, but his mastery of the intricate machinery of an orchestral score permits him to enjoy an orchestra a thousand times more than he who would if he could but can't. Hector Berlioz, the father of modern instrumentation, on being asked if he considered it, absolute necessity for a student to study it, is said to have declared that an M. D. (Dr. Mus.), or even a less titled one; in fact, anyone who considers himself a cultivated musician, to whom instrumentation is a world unknown, is as consummate a quack as an M. D. (Dr. Med.), to whom anatomy is a riddle. If this is perhaps a trifle exaggerated, it came nevertheless from a man, himself a genius musician, modern symphonist, a master of musical effects, and the same could be said of what stuff and how musicians should be made.

Berlioz and modern instrumentation are inseparable, for Berlioz as a composer is scarcely conceivable without modern instrumentation, and the same could be said of modern instrumentation without Berlioz. It is necessary right here, so far as time and space permit, to describe his music. His principal works are: *Requiem*, *Romeo et Juliette*, *Symphonic Fantaisie*, *La Damnation de Faust*, *Concerti Romains*.

Berlioz was a most brilliant writer, not a composer by the grace of God, and that he was a daring and fearless one nobody can deny; also that his orchestra score is equally undeniable; but that he was a great creative musical genius few maintain today. Had he been able to clothe his highly poetic ideas in corresponding dramatic and spiritual notes, he would have been the genius of our late century. Positive it is that through his bold and characteristic treatment of the orchestra, he is one of the most brilliant, remarkable, original, and creative musicians of all times. These scores of his are priceless gems of reference for both ripe musicians and students of music, showing them the richness, and likewise the emptiness, of modern orchestral coloring. His treatise on instrumentation is a standard work, and even to-day one of the very best. He was an inventor of orchestral combinations, not of musical ideas; hence, figuratively speaking, he often clothed a lean, dirty beggar in silks and satins.

Berlioz's Hugs Requiem

Take away the cunning, sometimes spontaneous, sometimes tentative orchestral coloring from the major part of his compositions and the ground idea dwindles to a haggard spectre, even to triviality itself. This is especially true of his pet score—*Requiem*—which is likewise the best specimen of Berlioz's art, with its immense dramatic and emotional scope. For orchestras while composing it he was so deeply interested, so enthusiastic, that his ideas came faster than he could possibly write them down; so that he often surprised himself writing down one measure, and then another in the next. This perhaps accounts for the many superficial themes which were enthusiastically, but alas, too hurriedly written down.

After having heard numberless private rehearsals and public performances of this work, I am prepared to say that with all its originality, its pomposity of effects, its bombastical orchestration, its immense climaxes, how many a theme, stripped of its cloak is wretchedly naked; how theatrically the whole structure is thrown forth odds of paint, powder and gaudy stage dresses, instead of incense and solemn reflection. The Tula mirum is the most original movement; in fact, one of the most original and remarkable in the whole musical literature. When the four stage orchestras take up their themes and blow to the four winds, it is truly as if the day of judgment had dawned. The effect is fearful, appalling, and no fault to nearly annihilate the patient audience, which, after recovering, subsequently, fervently praises God that it was only a false alarm, a public rehearsal, as it were, of Gabriel's last blast. Berlioz's name will ever live among the extraordinary lights of the nineteenth century, and will be handed down to posterity as one who com-

scientiously believed in his own ways and means; a one who, notwithstanding the most unscrupulous and seditious and vilest intrigues, trod his chosen path with unshaken conviction. Hans Sachs would have said of him:

*Des Ritters Lied und Weisheit:
 Sie fand ich neu, doch nicht verwerlich;
 Verlor ich meine Freiheit,
 Schritt er doch fest und wehrlich.*

To the general concert-goer Berlioz, taken as a whole, is and probably ever will be, more or less a musical bore; as but few amateurs have the interest, patience, or what is far more necessary, the musical intelligence to grasp his kind and method of expression, his ideal intention, to understand his complicated scores. Thus teachers put Berlioz into the hands of pupils with mixed feelings—on the one side, his traits on instrumentation, which is highly instructive to all on harmony or by reading. Thus, on the other, his scores which, if imitated, misunderstood, or less wisely, if deficiently digested, are rank poison and lethal weapons. Berlioz compositions, taken as a whole, are like a holler, a yell, a shout, a roar, a cry, a scream, which, if you can climb to the top without a mishap, you may have a good view, but probably not. Instrumentation is one of the arts which is strictly individual and cannot be taught. It is a matter of taste, of taste or better, personal; for nobody ever or can make it by hearing or by reading. Thus, to understand and apply the theoretical part successfully, it is indispensable to hear a full orchestra as much and as often as possible; the better the orchestra, the more the benefit. The special characteristic use of the flute, the flute, the nasal hautbois, the soothing clarinet, or the playfully suggestive bassoon, to say nothing of the brass, demands not only mature judgment, but refined taste, and he who has of this last the most is the best orchestral writer.

Berlioz and Beethoven

He who has talent for inventing new, quaint, striking, non-previous combinations can revel in good things and find opportunities innumerable to make use of them as soon as the theoretical and technical part is mastered. This can only be attained by making special study of every instrument, which does not necessarily mean to learn to play each one, but it most certainly demands a positive knowledge of each one's special nature, compass, tone, effects of height, middle, high positions, natural and unnatural possibilities, and few but certain impossibilities. A certain class of ultra modern composers misuse instrumentation to cover their musical nakedness, and if they are not passing curiosities their scores are most dangerous for those who have not acquired a well-founded opinion of their own; for those to whom musical genius and musical fireworks are synonymous.

Every one of Beethoven's symphonies has ever been and ever will be a priceless jewel; a standard model for those studying instrumentation, and should be a constant companion in the shape of a pocket edition.

It is highly improbable that a Beethoven, whose unrivaled scores have gloriously withstood all the lethal attacks of the so-called moderns, would have the patience to hear ten measures of their expectations; for Beethoven was not only a master of instrumentation, but a genius of invention, and he composed because he possessed priceless musical ideas, which he clothed in raiment equally costly. Whereas most of the modern men, whether Germans, French or others, with the usual pretensions of an inflated peacock, strut about in the "shiny" and "blatant" and "glorious" and "brilliant" and "ermine" to hide their musical impotence. The great tailor can cover many a bodily defect, erase all crooked lines, but stripped of his artifices, the corpus delicti turns out to be a shabby scaffold of bones with scarcely a grain of marrow. Tchaikowsky's debt is due to me.

It is a great mistake to believe celebrated orchestral composers ought to be splendid teachers. They are usually very terrible ones; for they have no patience to teach the things which they themselves have learned by their own secret and cannot be taught." Berlioz says in the preface of his instrumentation: "This book has been written for the sole purpose of explaining the nature, effect, and use of the instruments in a modern orchestra. The further use of their combinations would lead me too far and into unknown lands, the discovery of which must be left to the creative genius alone."

MacDowell's Distinguished Career

A Collection of Interesting Personal Recollections and Comments Throwing New Light Upon Phases of the Activity of MacDowell as a Composer, a Pianist and as a Teacher

Several of the following excerpts appeared in past issues of THE ETUDE. When coming from outside sources full credit has been given. They are assembled here for the convenience of many ETUDE readers desiring a fuller knowledge of MacDowell's accomplishments.

Some Intimate Scenes in the Life of Edward MacDowell

In *The Outlook* for December 22, 1906, Henry T. Buck, writing on "Edward MacDowell, Musician and Composer," also had something to say on Edward MacDowell the man. At all events, he recounts some sayings and incidents which are treasure-trove to those who love the most noted American composer. "To his friends," writes Mr. Buck, "his droll and often amusing gift of humor has always seemed one of his most charming traits. In a letter to me he once referred to his student days at the Paris Conservatoire. Life in Paris seemed to him 'a huge but rather ghastly joke.' His fellow-students 'never seemed to miss the absence of the word "home" in their language. Most of them looked as if they had been over ever since they were born. They seemed to live on cigarettes, odd carafons of wine, and an occasional sherry."

"The 'occasional sherry' is delightfully characteristic of MacDowell's wit. In his conversation he always kept the listener amused with such unexpected turns—as he does in his music. Scherzo is Italian for joke, and it is in his scherzo movements that we often hear him at his best. His famous teacher, the Venezuelan pianist, Teresa Carreno, hardly ever plays his second piano concerto without being compelled to repeat the *presto giocoso*."

Another of his traits was revealed during his Conservatoire days. Though but fifteen years old, he soon discovered that it was not the right place for him. There was too much striving for effect for his own sake, and not sufficient reverence for the masters, to suit this American lad. Famous professors like Marmontel, Mahius and Ambrose Thomas did not hesitate to mutilate a composition or to insert measures of their own to make it what they deemed more effective. He packed his trunk and went to Stuttgart. Here there was no lack of reverence for genius, but there was what throughout his life he hated quite as much—pedantry; so, after six weeks, he moved on again, a real American, in quest of the best wherever it may be found, and bound to find it.

"He found it at last in Frankfurt, where there was a pianist, Carl Heymann, who 'dared' the little American to play his compositions with men with blood in their veins." Under his fingers "a sonata was a poem!" The eminent composer, Raff, was director of the Frankfurt conservatory. By him MacDowell was confirmed in his tendency toward writing music with a poetical background.

The death of Raff revealed the emotional nature of the American youth. His first pupil, Miss Marian Nevins, who became his wife two years later, says regarding this tragic event: "He came to me at the hour for my lesson, looking so white and ill that I was frightened. His voice broke as he said only the words, 'Raff is dead!' There was a sweet hero-worship of a shy boy for an almost equally shy man, and for months after Raff's death he was in a morbid condition. He gave me direful marks—albeit he had at the time—and said, 'as I knew more about flowers than he did, would I get him some roses to send?' So I bought a mass of roses and, when weeks flung in Germany, had them sent not even bound together, and these were put upon Raff, nearer than the grand, beautiful floral things sent by the dozen."

"Like all students of the pianoforte, MacDowell always adored the personality and the works of Liszt, to whom his first concerto is dedicated. Following the advice of Raff, he had visited Weimar, where he was greatly encouraged by the cordial praise Liszt be-

stowed both on his playing and his compositions, and by the invitation to play his first piano suite at the next convention of the Allgemeiner Musik-Verein, over which Liszt presided. There was, to be sure, more honor than profit in this. A man cannot live on compliments and applause, and MacDowell, like most other musicians, found it extremely hard to make a living in Germany unless he used up all his vitality in teaching, leaving none for creative work. Luckily, his wife had a little money, so they took the daring risk of dropping

toward the school of that wild man, Liszt! The American had to confess sorrowfully that he had, and when he got home he found a note saying that the place was not suited for him! It was not the first time, and far from the last, that devotion to an ideal cost him a worldly advantage."

MacDowell During His Last Illness

May Means in "The Craftsman," July 1909.

It was on a beautiful morning in May, 1906, that I first saw MacDowell. I had accompanied my sister, who was making a bas-relief portrait of him at the time, to his home. The room which we entered was flooded with sunlight. The tops of some trees in a nearby street, all covered with tender green leaves, could be seen through the windows. They danced constantly, seeming to tell of a happiness without end. And their message had entered that room! Never have I seen an apartment so essentially radiant. The music sat there in his invalid chair, in his clothes of soft white flannel, childlike, wondering, very beautiful, with the naive simplicity which had ever characterized him; while coming and going in and out of the apartment as her duties summoned her, was the musician's devoted and heretic wife. She approached, and he turned toward her with a movement of which it is a profane to speak, save that which is most beautiful is most ever open. He lifted to her eyes in which there was a steadfast, humorous trust such as I have never seen in any other human creature.

Mrs. MacDowell directed our attention to a sketch of Liszt, which was hanging on the wall, and MacDowell seemed to recall making the drawing. He began to speak a little hesitatingly, but not in the least incoherently. He told of the finding of water with a willow wand on his farm in Pterborio, New Hampshire—a favorite story; he told of a rattlesnake, which, when a burglar entered the house of his sleeping master, rattled for the police. A humorous glance deepened the boyish blue of his eyes. But once in a while he looked in a puzzled way at the artist.

MACDOWELL WHEN PROFESSOR AT COLUMBIA UNIVERSITY

everything but composition and settling down to a quiet life in and near Wiesbaden. It was here that MacDowell wrote the compositions from opus 23 to opus 35.

"These were idyllic days. 'The one dark spot,' Mrs. MacDowell writes, 'was a long and severe illness of mine brought on by over-exercising and trying to do work which I was not well used to; but in spite of it, we were very happy. The six *Idylls*, op. 28, of which I am very fond, I associate with our little flat in the Jahnsstrasse. I had been ill a long time, and felt that I was neglecting his work in his care of me. So I made him promise he would write a daily sketch for a week and these six were the result of this promise. I in bed and he writing music in the next room! Of course, he changed and 'fixed' them later on, but the actual music was written in those six days."

"After nearly four years of Wiesbaden it became imperative to replenish the exchequer, and an attempt was made to secure a position as local examiner for the London Royal Academy of Music. MacDowell had been specially recommended for this position, and the matter finally rested in the hands of Lady Macfarren. She was a nice old lady, and things seemed certain until she suddenly said: 'I hope you have no leaning

Thus the slighting might not fatigue him, a game of dominoes was begun, and the infinite sensitiveness with which he lifted and laid down the bits of ivory revealed the musician. One seeing him for the first time and unaware of his history, could not have doubted that he was a great artist."

As he sat there I felt to studying him. Surely long years of material creativeness had added something to the modeling of the face, so that now, when the poor man was bewildered and derailed, the suggestion of creative distinction did not vanish. It was the rare beauty and meaning of the face remaining intact, while into the eyes flashed at moments a fleeting perception that something had befallen him which he could not understand, it was this union of the outward form which retained its dignity, with the confusion of the inward forces, that made MacDowell, at this time, a most tragically symbolic figure. The whole problem of the soul and its struggle for attainment was there."

MacDowell as a Listener

T. P. Currier in "The Musical Quarterly."

The war and tear of MacDowell's high-strung organization was constantly going on. He could not master of any kind, and without losing with extreme intensity. One evening I invited him to come to a social gathering given in their rooms by a club of artists. Some one among others played a violin

Yet I must not give the impression that bad qualities are prominent in such a temperament. Even where such are present the ideals are high. Beethoven's inspirations were of the highest. Often, as in the sonatas Op. 7 and Op. 27, No. 2, or in the seventh and eighth symphonies, he was inspired by a refined affection for some worthy woman. Judged in a matter-of-fact way

Of course, there are music students so wholly devoted to their art that they would willingly sacrifice the capacity that the combined efforts of a dozen good teachers never could make of them even passable performers. But, on the other hand, no good teacher could have a considerable class for a number of years without producing some acknowledged fine musicians.

A MUSICAL AUTOGRAPH BY MACDOWELL:
(FROM "THE JOY OF AUTUMN," COPYRIGHT BY A. P. SCHMIDT.

THE ETUDE

THE HOUSE OF DREAMS UNTOLD. MACDOWELL'S LOG CABIN
WHERE HE DID MOST OF HIS COMPOSING

One. The accompanist, as in all real music, should be a fine musician, carefully chosen to perform in such a noble co-partnership. Indeed, an instrumentalist, to the shame of many, is often a mediocre player; but a matter musician than the average vocalist, no matter with how good a voice the latter may be gifted. But supposing both to be able exponents of the literature of song, to the accompaniment of which they are called upon to play, consists of preludes; six bars in length, neither too long nor too short, perfectly simple, and exactly stating the mood of the poet and of the composer in prefacing the song. It is a part of the work of the accompanist common with most of his confrères, designated his song by its title, and honors the poet by immediate recognition thereafter, proceeding invariably to say "The words are by _____," and then to make comment on the pianoforte. He then adds his own name and the Opus number, after which the name of the person to whom the song is dedicated is given. In the case of Schubert's songs, it is customary to refer to the Patriarch Johann Ladislas Fyker von Felsö-Ezër, who wrote the words of *Die Alnacht*, one of the grandes emanations of Schubert's genius. Little warning is afforded, even to an attentive audi-

Many modern songs have too little prelude; too little warning is afforded, even to an attentive audience, that an art-work is about to be brought to their attention; and this frequently happens that in order to pass from the key of a previous song of a group into that of the song which follows, the accompanist must invent something, which may indeed not be at all appropriate. The relation of keys and the approach of one song to another is a matter worthy of the utmost attention of all program-makers.

A Study of the Man

In *The Wanderer* the very type of man the poet had in mind must be judged from the prelude. He is sad, melancholy, he dreams of the past and longs for what he has not; he is one who loves passionately his native land, his native language, his family, and his friends alive or dead; one who comes unhappy from afar, well knowing that naught in this life, to him so seldom joyous, can satisfy him but the grave. "There, where thou art not," says the Spirit-voice, "peace waits for thee." But what change comes over the spirit of the man when, after brooding on the endless question, whether does it all lead, this unsatisfied desire, this sun so cold, these flowers so dead, this life itself so empty to him? Behold,

life itself so empty to him?" Denoid,
that a change of mood. The key then suddenly rings
from Minor into Major, and the Wanderer, awaking
from his former mood, raises his head and in an agony
of longing cries out, stretching his arms toward the
unfulfilled visions of the past and of the future ex-
claiming:
"*Where art thou, where art thou, my beloved home?*
Thou'rt sought for and longed for, where'er I roam."
And with final yearning toward the land where his
native tongue was spoken, he cries out:
"*Oh land, where art thou?*"

Then with measured cadence, though still in the Major key, the song voices a quieter mood of this world-wanderer, whom we can imagine to have arisen from his seat by the wayside, to have again taken up his staff and his pack, and to have resumed the journey which has been interrupted but for rest and reflection. As he sets forth upon his weary way he thinks—

"I wander still, am seldom glad,
But ever ask the question sad:
'Where, Oh where?'"

And then comes the answer, in still more measured
but perfectly simple accented octaves, as if the sub-
conscious realm of spirit, speaking with an assurance
not to be denied but accepted with gladness, replied:
"There, where thou art not, peace waits for thee."

The Wanderer

Schmidt von Lübeck.
(New translation by David Bispham.)
*I come from countries far from here;
I've wandered on for many a year.
I wander still, am seldom glad,
But ever ask the question sad, Where, Oh where?*

*The sun is cold, the leaves are scree,
My days are vain, and sad and drear.
Alas, things are not what they seem,
And life is but an empty dream!*

*Where art thou, where art thou, my beloved home?
Thou'rt sought for and longed for where'er I roam!*

*The land of hope where flowers bloom,
Where friends abide, and naught is gloom;
Where my beloved dead arise
And seem to live before mine eyes!*

*The land that speaks my native tongue
Oh, land where art thou?
I wander still, am seldom glad,
But ever ask the question sad, Where, Oh where?*

*The spirit-voices answer me
There, where thou art not, peace waits for thee!*

Declamation of the Work

The subject of declamation in song is one that is not taught with sufficient authority by most instructors in singing; but what indeed can be expected when the



SCHUBERT AND VOGL AT A VIENNA MUSICALE.

Johann Michael Vogl was Schubert's close friend. It was through Vogl's enthusiasm that many of the masterpieces of Schubert were first introduced to the public. Vogl was an opera singer and an actor of note. He looked upon Schubert as a kind of musical clairvoyant. Together they once made a walking tour through upper Austria singing Schubert's songs like wandering minstrels in private hours and in monasteries. On this tour "Der Wanderer" was naturally the favorite. Indeed, Vogl was called "Der Wanderer" than of the famous "Elk" and he chose it to sing at his last public appearance.

majority of teachers are not, and never have been, vocalists? But, letting pass that obvious inconsistency, it is the opinion of the present writer that all singers should study declamation from well-known authorities, preferably those of the older school of actors who have had long experience of the dramatic stage and in classical plays. As far as it is possible in an article of this sort an exposition of the manner of rendering *The Wanderer* will be attempted. Schubert has marked *Es singt Sehr Langsam*, meaning very slow, the *Largo* of the Italian measure, and the tempo is indicated as 63 in the quarter note, the first bar being a half note, for the first eight bars of the vocal part belonging to the first eight bars of the vocal part belonging actually to that category, should be declaimed even a little more deliberately, though absolutely in time, a

"Ich komme vom Gerbirge her."

must be distinctly uttered in the deep tones of a man, full grown and experienced mentally and physically in the world, indeed, an elder man, for no youngster can accomplish this song. The passage must be given with a gradual *crescendo* to the end. The next line is quieter again with a slight accent on the final word.

"Es dampft das Thal," the accompaniment meanwhile moves slowly on to a forte; and, when the voice joins in upon the words, "Es braust das Meer," the word "braust" should be sung with effect and the remainder of the sentence diminishing in intensity to the end of the repetition of the phrase, though it should be sung steadily and with great nobility in order to cope with the increasing force of the underlying accompaniment. The student should particularly remember that all low

notes in this song must be sung with great fullness and depth. The accompaniment here and for sixteen bars afterward, to the double bar should be played very quietly, very regularly, and with particular regard to the bass and its relation to the voice part in which the beautiful melody must be beautifully be sung.

[illegible]

*Tell me not in mournful numbers
"Life is but an empty dream."*

Then Schubert, superbly catching the mood of Lübeck, bursts into its grand melody upon the words "Wirst du" which should be sung somewhat faster, as he has directed, than the previous passage; though he has not given his idea of the tempo at this point, it is undoubtedly proper, rising it to 116 to the beat. Of course the voice must be raised in passionate feeling and upon the words "Wirst du" the tempo must be regretfully expressed and a somewhat lessening tempo. The time is taken up, however, at the Allegro, which Schubert calls "Geschwind," in 6/8 time, the beat of which will be two in the measure of about 104 each; the lyrics being as of a child dancing with his mother, and the melody a rhythmic motion in delight at the prospect of meeting young companions.

An Impressive Ending

The Wanderer's remembrance of his friends, living and dead, of his native land, of his language, it is needless to describe to any sensitive person, and in rendering the song, according to the interpretation which follows, the poet has done his duty. He has not placed appropriately at the ends of the lines as they stand until the final burst of longing comes on the words "Oh Land, wo bist du?" which, again, should be deleted. The poet has not, as the German editors have, replenish one's pneumatic apparatus with the comma—very bad habit, by the way, for the attention should not so markedly be drawn to the punctuation of a poem—nor, of course, the composer has deliberately chosen to follow. The original tempo, very slowly and deliberately, where the same sentiment is expressed, "Ich wandle still," etc., and the words, "Immer wo die Mühe changes even more slowly, and the words, "Immer wo die Mühe" are, as he realizes what the spirit says to him in reply to his longings and questionings. "There where the peace waits for thee," and this phrase, wherever it is sung in German or in English, is the most beautiful of the greatest nobility and depth of feeling, and even measured tread as if at last the Wanderer were deliberately walking to his grave, and lying down in peace to sleep.

So ends an attempted exposition of one of the most notable examples of song-literature composed by one of the greatest musical geniuses the world ever knew or will know. Yet, when all is said, nothing can speak for music but itself; its language is its performance.

THE ETUDE

DER WANDERER

THE WANDERER

Poem by Schmidt von Lübeck

FRANZ SCHUBERT, Op. 4, No. 1

English translation by
DAVID BISPHAM

Schr langsam Very slow M.M. ♩ = 63

p *3* *3* *3* *3* *cresc.* *f* *p*

very steadily

I come from countries far from here;
Ich kom-me vom Ge-bir-ge her.

I've wan-dered on,
es dampft das Thau,

for man-y a year, for
es braust das Meer, es

pp *f* *cresc.*

man - y a year
braust das Meer.

I wan-der still, am sel-dom gnu,
Ich wan-die still, bin see-nig froh,

But ev-er
und im-mer

ff *pp* *pp* *pp*

In strict time, about M.M. ♩ = 69

ask the ques-tion sad, Where, oh where?
fragt der Seuf-zer. wo? in - mer, wo?

The sun seems cold, the leaves are sere, My days are vain, and
Die Son-ne dünkt mich hier so kalt, die Blü-the welk, das

ppp *pp*

sad and drear. A-las! things are not what they seem, And life is but an emp-ty dream. Where
Le-ben alt, und was, sie re-den los-er Schatt, ich bin ein Fremd-ling ü-ber-all. Wo

pp

Etwas geschwinder Somewhat faster, about M.M. = 116

art thou, Where art thou, my be-loved home? Thou'rt sought for, and longed for, Where-
 bist du? wo bist du, n. etn ge-lieb-tes Land? ge-sucht ge-ahnt und

mf

slightly broader *Geschwind Fast, about M.M. = 104*

er roam, The land of hope, where flow-ers bloom, Where flow-ers bloom, Where
 nie go-kannt, Das Land, das Land so hoffnungsgrün, so hoffnungsgrün, das

pp *fp*

In time

friends a-bide and naught is gloom, Where my be-loved dead a-rise, And seem to live be-fore mine eyes; The
 Land, wo mei-ne Ro-senblüth, wo mei-ne Freun-de wan-delnd gehn, wo mei-ne Tod-ten auf-er-stehn, das

p *cresc.*

A little slower *Wie anfangs, sehr langsam*
 As at first, very slow M.M. = 63 *mf*

land that speaks my na-tive tongue Oh, land where art thou? I wan-der
 Land, das mei-ne Spra-che spricht, o Land wo bist du? Ich wan-dle

fp *fp* *pp* *dim.*

p *ppp*

still am sel-dom glad, But ev-er ask the ques-tion sad, where, oh, where? The
 still, bin we-nig froh, und im-mer fragt der Seuf-zer, wo? tm-mer, wo? Im

ppp

Quietly, yet full of tone. *Portamento to low E*

spir-it voic-es an-swer me, There where thou art not Peace waits for thee.
 Gei-sterhauch tönt mir zu-rück: Dort wo du nicht bist, dort ist das Glück.

fp

101

Prize Composition Etude Contest

TO AN INDIAN MAID

G. MARSCHAL - LÖEPKE

Moderately fast M. M. ♩ = 112

p

mp

f

a little slower

gradually softer

in time

p

pp

gradually slower to end

f

pp

ppp

THE ETUDE

MERRY HUNTING PARTY

WALTER ROLFE
Tempo di MarciaHunter's Horn
Allegro M.M. ♩ = 120

THE ETUDE

Prize Composition
Etude ContestFROM THE GOLDEN AGE
GAVOTTE

ROBERT PICKARD

Moderato M.M. ♩ = 126

THE ETUDE

Prize Composition
Etu de Contest

ALL IN A DAY

JUVENILE SUITE

ALBERT LOCKE NORRIS, Op. 36

THE LULLABY

Moderato con espress. M. M. ♩ = 48

First system of 'The Lullaby' in 3/4 time, marked Moderato con espress. M. M. ♩ = 48. The piece begins with a piano (p) dynamic and features a melody in the right hand with a rising line and a bass line with eighth notes. Fingerings are indicated with numbers 1-5.

Second system of 'The Lullaby', continuing the melody and bass line. Dynamics include piano (p) and piano-piano (pp). The tempo is marked 'a tempo'.

THE DREAM

Andante M. M. ♩ = 68

First system of 'The Dream' in 3/4 time, marked Andante M. M. ♩ = 68. The piece begins with a piano (p) dynamic and a 'dolce' (sweet) character. The melody is in the right hand with a slow, flowing line, and the bass line has a steady eighth-note accompaniment.

THE MORNING CALL

Con moto M. M. ♩ = 96

First system of 'The Morning Call' in 3/4 time, marked Con moto M. M. ♩ = 96. The piece begins with a piano-piano (pp) dynamic and a 'molto rit.' (very slow) tempo. The melody is in the right hand with a rising line, and the bass line has a steady eighth-note accompaniment.

Second system of 'The Morning Call', continuing the melody and bass line. Dynamics include piano-piano (pp) and piano (p). The tempo is marked 'molto rit.'.

THE LITTLE DANCE

Allegretto M. M. ♩ = 108

First system of 'The Little Dance' in 3/4 time, marked Allegretto M. M. ♩ = 108. The piece begins with a mezzo-forte (mf) dynamic and a 'scherzo' (playful) character. The melody is in the right hand with a lively, dancing line, and the bass line has a steady eighth-note accompaniment.

Second system of 'The Little Dance', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano (p). The tempo is marked 'Allegretto'.

THE ETUDE

EVENING

AU SOIR
SERENADE

L. J. OSCAR FONTAINE, Op. 100

Moderato M. M. ♩ = 66

First system of 'Evening' in 3/4 time, marked Moderato M. M. ♩ = 66. The piece begins with a piano-piano (pp) dynamic. The melody is in the right hand with a rising line, and the bass line has a steady eighth-note accompaniment.

Second system of 'Evening', continuing the melody and bass line. Dynamics include piano-piano (pp) and mezzo-forte (mf). The tempo is marked 'a tempo'.

Third system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

Fourth system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

Fifth system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

Sixth system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

Seventh system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

Eighth system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

Ninth system of 'Evening', continuing the melody and bass line. Dynamics include mezzo-forte (mf) and piano-piano (pp). The tempo is marked 'a tempo'.

THE ETUDE

IN THE WOODLAND MILL

IN DER WALDMÜHLE
SECONDO

FRANZ I. LIFTL, Op. 77

Allegretto M.M. $\text{♩} = 108$

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THE ETUDE

IN THE WOODLAND MILL

IN DER WALDMÜHLE
PRIMO

FRANZ I. LIFTL, Op. 77

Allegretto M.M. $\text{♩} = 108$

International Copyright Secured

MINUET

from Op.31, No.3
SECONDO

L. van BEETHOVEN

Moderato e grazioso M.M. $\text{♩} = 96$ [illegible]

JOLLY DARKIES

SECONDO

KARI BECHTER

Allegretto M. M. $\text{♩} = 108$

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THE ETUDE

MINUET

from Op.31, No.3
PRIMO

L. van BEETHOVEN

Moderato e grazioso M.M. $\text{♩} = 96$ [illegible]

JOLLY DARKIES

PRIMO

KARL BECHTER

Allegretto M.M. $\text{♩} = 108$ [illegible]

THE ETUDE

CARLOTTA

WALTZ

G.A. QUIROS

Tempo di Valse M.M. ♩ = 54

Musical score for "CARLOTTA WALTZ" by G.A. QUIROS. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano (p) and mezzo-forte (mf) dynamic range, with markings for "Tempo di Valse", "rit.", "a tempo", "flegato", "leggero", and "D.C.".

THE ETUDE

WITCHES' DANCE

E. A. MAC DOWELL, Op. 17

Presto M.M. ♩ = 126

Musical score for "WITCHES' DANCE" by E. A. MAC DOWELL, Op. 17. The score is in 3/4 time, key of D major, and consists of 16 measures. It features a piano (p) and mezzo-forte (mf) dynamic range, with markings for "Presto", "pp leggiero", "cresc.", "staccato", "simile", "sempre cresc.", "poco a poco cresc.", "ten.", and "D.C.".

This page of a musical score for piano contains several systems of music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- cresc.* (crescendo)
- leggeriss.* (very light)
- dim.* (diminuendo)
- pp* (pianissimo)
- con 2 Ped.* (with 2 pedals)
- il basso non legato e molto legato leggiero* (the bass not legato and very legato light)
- poco a poco cresc.* (little by little crescendo)
- quasi trillo* (quasi trill)
- senza 2 Ped.* (without 2 pedals)
- martellato* (hammered)
- a tempo* (at tempo)
- ff marcatis.* (fortissimo marked)
- poco rall.* (a little slowing down)
- staccatiss.* (very staccato)
- leggero* (light)

The score is written in a key with two sharps (F# and C#) and a 3/4 time signature. The music is characterized by intricate polyphonic textures and a variety of articulations and dynamics.

This page of musical notation is for a piano piece, likely a study or a short composition. It consists of eight systems of staves, each with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and ornaments. Dynamics range from *ff* (fortissimo) to *pp* (pianissimo). Performance instructions include *martellato* (hammered), *leggero e non legato* (light and non-legato), *sempre p* (always piano), *poco a* (a little), *a tempo* (at tempo), *poco rall.* (a little slower), *dolciss. molto rall.* (very sweet, very much slower), *legg.* (light), *p* (piano), *f* (forte), *pp legg.* (pianissimo, light), *staccato* (staccato), *cresc.* (crescendo), *pp leggiero* (pianissimo, light), *pp leggeriss.* (pianissimo, very light), and *ten.* (tenuto). The notation also includes various fingerings and articulations.

ten.
p
poco cresc.
sempre cresc.
poco rall.
dolciss.
poco a poco dim.
a piacere (Andante)
pp
quasi recitativo
Prestissimo M. M. = 152
rit. al lento
pp leggeriss.
quasi trillo
simile
ppp

OLD MISSION CHIMES

MEDITATION

STANLEY F. WIDENER

 INTRO.
 Larghetto M. M. = 63

Bells

Andante

p
mp sostenuto
p
pp rall.
f
Andantino molto
espressivo M. M. = 72
pp
p
pp
mf
f
Largo
mp
pp

Ped. simile
Ped. simile

THE ETUDE

CLOCHELETTE

NOVELETTE

H. W. PETRIE

Moderato M. M. ♩ = 100

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THE ETUDE

* From here go to the beginning and play to Fine; then, play Trio.

THE ETUDE YVONNE VALE LENTE

ERNEST H. KITTREDGE
Valse lento e sostenuto
M.M. ♩ = 54

Moderato

p

ff marcato

p dim. con espressione

molto cresc.

p

Tempo I.

THE ETUDE

Fine

f marcato

p legato

f

D.O.

SONG OF THE ANVIL IMPROMPTU

Moderato M.M. ♩ = 108

PIERRE RENARD

f

con anima

f

Fine

Trio

p

cresc.

f

D.O.

THE ETUDE

TWO LITTLE GEMS FROM THE OPERAS

FLOTOW

PAUL LAWSON

Allegretto moderato M.M. ♩ = 104

"MARTHA"

LIKE A DREAM
Moderato

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VERDI

"RIGOLETTO"

PAUL LAWSON

Allegretto M.M. ♩ = 138

LA DONNA E' MOBILE

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THE ETUDE

ALLA MARCIA

WALTER WALLACE SMITH

Moderato M.M. ♩ = 126

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I NEVER KNEW

Edw. L. Ballenger

HOMER TOURJÉE

Moderato con espress

I nev - er knew sweet-heart, when you were near, that you were all the world to me
 I nev - er knew sweet-heart, how much I'd miss the touch of your dear hand in mine.

I nev - er knew un - til the part - ing tear, that in my thoughts you'd ev - er be.
 I nev - er prized dear heart each lov - ing kiss, that thrill'd me through like spark - ling wine.

I nev - er knew I'd miss your ten - der smile, or long in vain to be with you. I lov'd you
 I nev - er knew my life was yours to claim, and that my heart be - long'd to you. I nev - er

dear - ly then, yet all the while I nev - er knew sweet-heart, I nev - er knew.
 knew sweetheart when first you came, I nev - er knew sweet-heart, I nev - er knew.

ritard
 marc. e espress.
 rall.

Refrain

quasi appassionato

I nev - er knew the day could be so long, dear, Un - til the hour you went a - way.

'Twas then I learned the birds had lost their song, dear, And gold - en skies were turn'd to gray. I nev - er

knew that life could be so drear - y or that each day I'd miss your smile so cheer - y I nev - er

knew my heart could grow so wea - ry Un - til you went a - way.

til you went a - way.

fff

THE ETUDE

DANSE RUSTIQUE

CHRISTIAAN KRIENS

Tempo di Mazurka M.M. ♩ = 126

VIOLIN

PIANO

THE ETUDE

a tempo

Larghetto M.M. ♩ = 54

BARCAROLLE

GEO. NOYES ROCKWELL

Manual

Pedal

legato

Sw. *pp* not coupled

Soft 16' coupto Sw.

Gt. Flute 8' *tr*

ball.

staccato.

Sw. *pp*

Left hand

Right hand

cresc.

Sw. mf

Gr. Melodia

dim. e rit.

Add Cello 8' to Ped.

Gr.

Swell

Gr. soft 8'

Swell p

Ped. 8' off

dim. e rit.

A History of the Pianoforte in a Nutshell

The pianoforte is the result of an evolution having its beginning many centuries back. The very first stringed instrument was possibly some form of the ancient lyre, associated with poetry and Greek history, although the instrument originated in Asia, not Greece. The number of strings varied at different epochs, and probably in different localities, four, seven, and ten being the favorite numbers. They were used without a fingerboard. Nor was a bow possible. The plectrum, however, is thought to have been in use at all times. It was held in the right hand to set the upper strings in motion, the fingers of the left hand touching the lower strings.

Next came the monochord, invented in the sixth century, B. C., by Pythagoras. It consisted of an oblong sound box, with one string stretched across it and a movable bridge for dividing the string. It was used in the eleventh century in singing schools, to teach the intervals of the plain-song of the church. Jean de Muris, 1323, teaches how true relations may be found by a single string monochord, but recommends a four-stringed one, properly a tetrachord, to gain a knowledge of unfamiliar intervals.

Still later there came the Arab-Sautir, a trapeze-shaped instrument composed of a solid frame, sounding board and metal wires struck with hammers held in the hand.

A keyboard of balanced keys may have been first introduced in the little portable organ, known as the regal, so often represented in old carvings, paintings, and stained windows. It derived its name, regal, from the rule (regula) or graduated scale of its keys, and was used in giving singers in religious processions the note or pitch.

More strings were added to the monochord from time to time, and possibly in the fourteenth century, the clavichord was finally invented. Black and white keys were added, but the principle of the action remained the same as the monochord—the hammer simultaneously sounding and dividing the string. Next in line came the virginal, having the same principle, but being a parallelogram in shape and having a projecting key board.

From all the various forms, two main instruments developed—the harpsichord and the Spinnet. The first harpsichord was made about 1423, springing from the clavichord, but consisting of a separate string for each sound, the keys instead of setting in action a device for striking and, at the same time, dividing the strings, causing the strings to be plucked by quills, thus giving not only an entirely different quality of tone, but the pitch of the string remained unaltered.

Spinnet of Venice

The Spinnet was first made by Spinetus, Venice, 1500. It was on the order of the harpsichord, only the case was square and the strings ran diagonally instead of lengthwise. Sometimes strings and sounding board were arranged perpendicularly and this was called a claviciterium.

There were three sizes of Spinets. (1) Two and one-half feet wide—tuned to Chapel pitch (one-half tone above present medium pitch). (2) Three and one-half feet wide, tuned to the fourth below. (3) Five feet wide, tuned an octave below the first.

Thomas Hitchcock, in 1703, made a great advance by giving them the wide compass of five octaves—from G to G—with a very fine keyboard. The sharps inlaid with slips of ivory or ebony, according to the naturals.

Many attempts were made to increase the resources of these instruments, one of the most curious being that of combining two harpsichords in one, having two actions, two sounding boards and sets of strings, and two keyboards, related like those of an organ.

The Advent of Cristofori

The pianoforte proper was not invented until 1711, when a Florentine mechanic, named Cristofori, invented the Forte-piano, called so because of its capacity of being played loud or soft.

This invention was taken up immediately in Germany and improved, and in England the iron tension bar was introduced, giving a greater solidity and resisting power to pull the strings. They were still small and strung with fine wires, but there was, however, a tendency toward increasing compass.

Between 1808 and 1827, a great many improvements were made. Sebastian Erard, maker of the first square piano, patented his grand action (which still remains a model of what piano action should be). The stringing was made heavier and the hammers proportionately stronger and the power of tone greater. Thus the instrument became ready for the great pianists, Liszt having made his appearance in Vienna in 1823, and within seven years after, being generally recognized as a phenomenal appearance in art.

Meanwhile, great improvements were continually carried on for the purpose of rendering the instrument impervious to the forcible attacks made upon its stability, by these new virtuosi. Mathews says: "In the early appearances of Liszt it was necessary to have several pianos in reserve upon the stage, so when one hammer or string broke, another instrument could be moved forward for the next piece."

The American Piano

The most important improvement in the solidity of the piano came in the iron framework. Dabcock first introduced this and it was later perfected and patented by Conrad Meyer, of Philadelphia. In 1853, Meyer's design was again improved, and applied to the grand piano as well as the square. This brought the principle to a high degree of perfection, establishing it by the independent construction of the American pianoforte.

In 1855 the first overstrung instrument was exhibited in which the bass strings are carried over the treble, thus affording more latitude for vibration without interference.

The chief centers of pianoforte trade are:—London, Paris, Berlin, Dresden, Hamburg, Vienna, St. Petersburg, Brussels, New York, Boston, Chicago, and Baltimore.

It may be interesting to note here, that up to 1700, the system of playing the harpsichord did not make use of the thumb, also, that the first published work on piano technique and fingering was by C. P. E. Bach, in 1751. No finer pianofortes are made in the world than those made in America, and the volume of business done in this industry is prodigious.

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How the Musician May Improve His Hand Conditions

By L. E. Eubanks

CHIEF among mechanical reasons for failure of some pianists and devotees of stringed instruments, is stiffness of the hand. This can be overcome in practically every case; though when the fault is congenital more patience and care is necessary than when it is the result of improper use of the hands in heavy work or some finger-straining sport. To cure acquired stiffness, the first and most important step is, of course, to remove the cause.

The third or "ring finger" is nearly always the most troublesome; and this is explained by the fact that it is the most independent of the tendons strips that connect the fingers on the back of the hand. Examination will show that the leaders of the third finger are so held down by overlying tendons that it has little independent action; usually it moves in unison with either the middle or little finger. Special training is necessary to establish an individuality in this member, to loosen it, increase its latitude of movement and place it under control of the mind.

One way among piano-players of getting at this finger separately is to hold all the others tight on the keys and practice raising and striking with this ultimate member alone. A better way of isolating it is to press the hand on the keys of a table or something else where the third finger may be allowed to hang down. In this position practice curling it inward as close to the palm of the hand as possible. Also, work it from side to side. Each of the other fingers may be treated similarly, but the third usually requires extra attention.

Another good exercise for the finger is to practice the trick of touching the first and little fingers over the backs of the two between them. This helps to develop individual control. Also, hold the hand palm up and try to bend the last joints of the fingers while holding the other joints rigid.

As a rule, the musician's hands are strong enough; what they so often lack is suppleness. All the strength one can acquire without any stiffening effect is of decided benefit. A good exercise for strengthening the hand without toughening its tendons or surface, is paper-gripping. Take a sheet of newspaper crumpled to convenient size, in each hand; hold the arms at the sides and try then relax rapidly till the muscles of the forearm ache slightly. Never take up hand-exercises that require a protracted tension of the gripping muscles; they detract from the suppleness of the fingers. For variation, use the finger-pulling exercise occasionally instead of paper-gripping, lock a finger hand and pull against the chest. Treat each pair of fingers similarly.

Never play with the hands cold; your execution is certain to be affected by stiffness of your fingers, and the natural effect is injurious to your fingers. See that your hands are warm for an hour preceding your "turn" or rehearsal; they detract from the suppleness of the fingers. For variation, use the finger-pulling exercise occasionally instead of paper-gripping, lock a finger hand and pull against the chest. Treat each pair of fingers similarly.

Exercises for Making the Hands Supple

Sometimes the wrists are weak; frequently beginners on the piano complain

of fatigue in the wrist-joint. Exercise will soon make the wrists more enduring and more supple. Clasp your hands, palms together, fingers interlocked. Hold the hands up in front of your face and press first one then the other backward, resisting each time with the muscles of the wrist and forearm. Take care to confine the movement to the wrists and hands, holding the arms stiff. By alternating the resistance, the backs of the wrists are called into play. Very little practice along this line will enable anyone to do a number of simple and very effective movements. Remember! It is frequently to avoid any danger of stiffening the tendons.

Despite the fact that some great musicians possess short fingers, we must admit that they are a handicap on certain instruments; to argue otherwise is unreasonable. The short-fingered unfortunate needs something more helpful than the consolation that such and such famous players had short fingers. It is a promise any lengthening of the bones of the fingers from muscular training; but there is an exercise which will loosen and energize the tissue around the joint at the base of the fingers that "short playing" will cost less effort. I refer to the simple practice of "spanning"; that is, covering as much distance between the ends of the thumb and little finger as you can. Practice daily on a rule and you will soon notice improvement.

Is Limbent Ever Desirable

Opinions differ as to the advisability of a limber for the musician's hands, but among those who favor the practice of using something there is much disagreement as to the best article. Personally, I advise olive oil. First, hold the hands in hot water a few minutes to open the pores; then dry them well and rub in the oil vigorously on the back of hand and fingers. It is well to apply this water and oil treatment just before taking your exercise; the muscular movements will cause the oil to permeate the tissues thoroughly. Professional pianists and violinists when they have much strenuous playing on hand will find it very helpful to apply this oil and massage just before beginning their work.

Never play with the hands cold; your execution is certain to be affected by stiffness of your fingers, and the natural effect is injurious to your fingers. See that your hands are warm for an hour preceding your "turn" or rehearsal; they detract from the suppleness of the fingers. For variation, use the finger-pulling exercise occasionally instead of paper-gripping, lock a finger hand and pull against the chest. Treat each pair of fingers similarly.

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Questions and Answers

Helpful Inquiries Answered by a Famous Authority
Conducted by LOUIS C. ELSON
Professor of Theory at the New England Conservatory

Q. Is there any rule governing the performance of arpeggios? I notice that some are playing arpeggios with both hands at the same time while others play the left hand first and then the right hand immediately afterward. Please state how the following are to be played. Is b the same as c?—M. A. B.



A. If these are correctly notated (they are not) the first arpeggio is to start in the middle of the octave and the second in the middle of the octave. In the second start the arpeggio is to start in the middle of the octave with the lowest note of the left hand and sweep gradually to the highest note of the right hand. In the last example begin the arpeggio with the lowest note of the left hand simultaneously with the full chord in the right hand. But I must warn you that there is a great deal of false notation in this matter, and you had better judge each case by its good or bad effect, independently of the notation.

Q. When composing write a melody to the accompaniment. Is this the best way to write the melody of the voice or is this the best way to write the melody of the voice or is this the best way to write the melody of the voice?

A. You touch here upon a most important point in vocal composition. There are many ways when the composer sets the spoken word to music. Sometimes it comes from the composer, as when he has composed the words "Chatterbox" wrongly, through his lack of knowledge of English. The great masters strive to follow the spoken word in their musical accents. You will find plenty of good examples in Wagner, in Schumann, and in Hugo Wolf. Very often the choral text suffers terribly in translating a song from one language to another.

Q. What is the difference between a mezzo-soprano and a soprano?—M. A.

A. In the salary (soprano) generally about forty per cent. but in the compass, more or less. The mezzo-soprano goes down to about two notes below middle C, and up to the first space of the staff. The soprano goes down to about one note below middle C, and up to the first space of the staff. The mezzo-soprano goes down to about two notes below middle C, and up to the first space of the staff. The soprano goes down to about one note below middle C, and up to the first space of the staff.

Q. How you tell me how the following is played?



A. It is simply a double dotted note, moderate or slow play it as follows:



But often this and the upward mordent stand for a short trill. There are innumerable instances of this sign in each measure only a trill.

Q. How is "interpretation" defined by virtuosos pianists? Do they regard it as strict adherence to all works of expression, etc., in the composition, or do they think they can best reader it according to their own ideas as to make it sound the best to their audience?—A. J. V.

A. The best interpretation is that in which the player introduces something. In this sense Von Bülow was not of the really great pianists. He always played with the precision of a machine. In this connection I may quote a remark to me by Sir Hubert Hastings. "When a pianist can always give the same result," he said, "he ceases to be an artist and becomes a manufacturer." I can recall Brahms playing the Moonlight Sonata at least half-dozen times, yet he never played it twice alike—it was sometimes full moon and sometimes not. Mendelssohn used to become irritated when anyone criticized him for departing from the metropolitan marks upon some orchestral work. He said that the conductor should show his own feeling to the audience. The very word "interpretation" signifies that the artist is translating something according to his own thought, that he is giving his own view of the composition. Perhaps an anecdote of Chopin may illustrate this point. When Georges Sand (Chopin) would beg him to play at her salon, after he had declined, as not feeling like it, she would sit down to the piano and would play through a piece in strict accordance with the notation of a musician. The cultured audience would sometimes burst into laughter at the unexpected effect produced. I have heard Dr. Paderms do the same thing once or twice in public. Doubtless the artist must not be the slave of the expression marks, but must rise them.

Q. What is the difference between a transcription and a variation?—C. O.

A. See my answer to "C. B. S." regarding "Adaptations." A variation is, as its name implies, a repetition of a theme in a new dress. Yet there is something more to be said about variations. In the 17th and 18th centuries the variation became almost a metonymy of the theme. Examine the themes and variations of Beethoven's Sonata for Piano, Op. 10, No. 2, the Adante movement, and you will find the variation repeating the theme so precisely, as to length, tempo and modulation, that any amateur can instantly recognize it in each of its disguises. Now take the variations of the end of the third movement of the slow movement of the fifth symphony. In the latter you will find the same proportions, but at other times you will find the theme of the first movement, or the theme of the second movement, or the theme of the third movement, or the theme of the fourth movement, or the theme of the fifth movement, or the theme of the sixth movement, or the theme of the seventh movement, or the theme of the eighth movement, or the theme of the ninth movement, or the theme of the tenth movement, or the theme of the eleventh movement, or the theme of the twelfth movement, or the theme of the thirteenth movement, or the theme of the fourteenth movement, or the theme of the fifteenth movement, or the theme of the sixteenth movement, or the theme of the seventeenth movement, or the theme of the eighteenth movement, or the theme of the nineteenth movement, or the theme of the twentieth movement, or the theme of the twenty-first movement, or the theme of the twenty-second movement, or the theme of the twenty-third movement, or the theme of the 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Painting Tone-Pictures

Loyal R. Blaine

It seems to me that many piano pupils are like that very amusing character in fiction who was not aware of the fact that he had been speaking prose all his life. They are painting tone pictures all the while, and a majority seem to be ignorant of it. While painting and piano-playing are nothing alike in their respective techniques, still, the pianist may learn many things from the finished product of the painter.

If the pupil will take a picture by one of the old masters he will perceive that one person or thing stands out above all the rest. Everything else is secondary. Just so, in every piece of music of any consequence, there is the theme which may be brought to the hearer's ears so prominently that this melody will be the first thing to come up in their mind in the recollection of the composition.

If we fail in this our interpretation is a failure. This theme is not always as plain as the "nose on your face" as the old saying goes, but in many cases must be sought after. I have heard many performances in which a beautiful theme has been lost in a meaningless collection of arpeggios and scale passages; the performer giving an exhibition of technique and nothing else. Schmitt's *B-flat Impromptu* is a beautiful composition when played by one who is capable of bringing out the theme but in the hands of one who lacks this power it loses all its charm.

After the painter has depicted his principal object he does not leave us there, suspended in mid-air, as it were, but paints a beautiful background which harmonizes in character with his main subject or subject. Just so in music, our theme will sound somewhat shallow if we play it alone, but when combined with other tones again immeasurably. There are several little things we look at in the picture after we have scrutinized the principal subject and our background.

In the pieces we play there are likely to be several smaller counter-melodies which should be emphasized slightly but at the same time always keeping their rightful place in the background. The piano student can profit by many things in and with a few hints may derive as much benefit from a lesson with Corot or Millet as he may receive from his piano teacher.

Religious Dances in the Christian Church

The fact that dancing as well as music has its religious significance is well known. At the Cathedral in Seville, Spain, religious dances are performed around Easter time even to this day. A Jewish father, named Menestrier, writing in the latter part of the seventeenth century, showed the relationship between the dance and the song in religious exercises in the following words:

"Divine service was composed of psalms, hymns and canticles, and the people sang and danced the praises of God, as they read His oracles in those extracts of the Old and New Testaments, which we still know and use to the present day. The place in which these acts of devotion were offered to God was called the Church, just as those portions of comedies and tragedies in which dances and singing called Choruses. Prelates were called in the Latin tongue *Prælati*, because in the Choir they took part in the dances, and was called by the Greeks *Choragus*, took in the public games."

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The Popular Songs of Our Grandparents—A Remarkable Collection

By Ralph Wolfe

The famous Watkinson Library, of Hartford, Conn., has just come into possession of a remarkable collection of American sheet music dating before the Civil War. The collection, the result of years of careful research, is the gift of Professor N. H. Allen, of Worcester, Mass., and is probably the most complete of its kind in existence.

Upon these early compositions the art of the lithographer as then known was given the freest rein and the price, as there indicated, shows that the more colors embodied in the covers the more the music lover had to pay for the selection. The collection contains comparatively few instrumental pieces but such as are elevated the Schottische to a high position. Polkas were also popular and one dated 1845 was, as the cover asserts, then in its fifth edition. The surprising number of editions to which these early songs now leads one to feel that the song writers of those days must have reaped great financial rewards or else that an edition was about as limited as are the many books of verses each year privately published. Fifty and seventy were not unusual figures showing the number of editions. The song writers of to-day may long for the grand old times.

How firm a hold Uncle Tom's Cabin had upon the people is shown even here in John S. Adams' song of *The Cabin of Little Eva*, written in 1852, ran into many editions. The artist who embellished this particular gem showed the demise of Little Eva taking place in a bed carved and hung in the shape of a palace. *O Curse Me, But My Infant Spare* was a popular song of 1841 and to Mrs. Wood and Mrs. Seguin, pictured, of course, is accredited the part of singing it on an exciting but delighted audience of countless thousands.

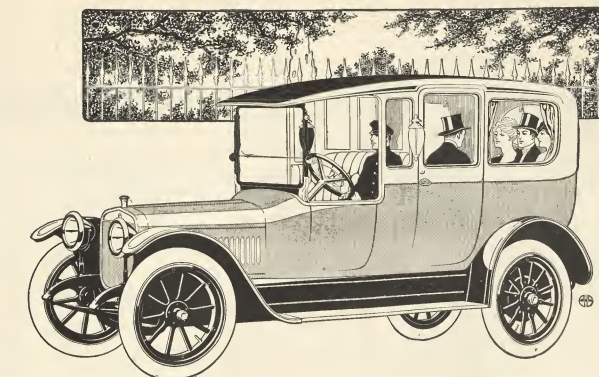
One of the most interesting features of the large collection is the interesting light it sheds upon the rise of the minstrel era in New York in 1843. The members of the various troupes were carefully reproduced in brilliant colors upon the songs they were supposed to make immortal. In all their glory appeared one of the earliest troupes, "The Great Southern Original Harmonists, the best band of singers in the United States." Edwin P. Christy, known as the patron of colored minstrelsy, graces the cover of many a song. "Christies" is still a familiar term in England in connection with minstrelsy but it is no longer is heard here.

The Breakfast Bell Polka shows ladies in full evening dress with the lowest of low necks rushing madly into the dining-room, while an equally large number of men also dressed in the height of fashion crowd the doorway. *The Dinner Bell Polka* is another, but this shows exterior and interior views of the Crawford House in the White Mountains.

The collection is in excellent condition and is now safely housed in the Watkinson Library where already it has been visited by many people who find in it amusement and instruction in looking over the popular music of their grandparents.

This folk-song composes itself. The name of a folk-song writer is seldom remembered—he counts for nothing; but his song lives on and on and is passed from one generation to another. In these songs are reflected the very heart-beats of the people.—Grimm.

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The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to musical theory, history, etc., all of which properly belong to the Questions and Answers department. Full name and address must accompany all inquiries.

Read Organ

"I have several read-organ pupils, and would like to know what to use from the third grade on. What can be done for advanced read-organ students?" H. C.

It is difficult to lay out a course of instruction for the read organ in the advanced grades. The limitations of the instrument are so manifest, both as to compass in the management of passage work, and the arranging of a suitable bass. I know of no advanced works for the read organ. A very fine work is the *School of Read Organ Playing*, by C. W. Landon, in four books, and as many grades. His *Read Organ Method* is also most excellent. There is also a book of *Velocity Studies for Cabinet Organ*, by Theodore Presser, which takes care of this problem admirably. *Lane Organ* for read organs, in three volumes, will afford you excellent material. For ten cents you can order a pamphlet entitled *Graded Course of Study for Cabinet Organ*, by M. S. Morris, which will help you over many a difficulty. From the third grade on you can use many of Bach's things, if your pupil is serious enough. *First Study of Bach*, Little Preludes, *Lighter Compositions*, and some of the *Inventions*, and the *Preludes and Fugues*. In the fourth grade many of Heller's Op. 45 and 46 may be used. As to advanced pieces you will have to draw upon your experience as a piano teacher. You have a list of pieces you use. Examine them carefully and determine which can be successfully played on the read organ. Many of Mendelssohn's *Songs Without Words* go well on the organ. Morris' pamphlet will give you help along this line.

"Crossed Wire Brains"

A couple of letters have been received from teachers who read the article on the foregoing subject last spring, and have responded stating their experience for the benefit of other readers of the Round Table. The first reads as follows:—

"I do not think my pupils have the trouble of 'mixing up' the clefs, compounded by L. P. in the Round Table. I urge them from the outset to read the bass clef first. I call their attention to the manner in which houses are built, pointing out that the foundations should first be considered. Suppose they forget and read one note in the treble first. I stop them and ask, 'What did I say about playing the bass notes first?' or some such reminder. They immediately correct themselves. This suggestion works like a charm with my pupils."—MRS. M. M. GLASS.

The second letter treats the matter more at length. She has had pupils who have had this difficulty and has thought out a scheme of treatment.

"Perhaps my experience may prove helpful. I taught a small boy, who when he first tried putting the hands together, played the lower staff with the right hand, and the upper with the left. Learning the hands separately not helping any I invented a plan of my own. First, I explained that all notes on the lower staff belonged to the left hand; at the same time teaching him which was the left hand in order to get the two hands well separated in his mind. He was under six, and therefore such things were not yet clear to him. I did not try to impress him with the seriousness of the situation, but good humoredly told him he had played the left hand's notes with the right, and thus had played his exercise upside down. This to his childish mind was clearer than if I had told him he had reversed the hands, or something similar in words that were not in his everyday vocabulary. He saw the point at once, and felt somewhat humiliated over the joke, and we both laughed and concluded we must learn to play 'right side up.'"

"Placing both his hands over the keys I said, 'Now we will read one measure, always reading the left hand note on the lower staff first.' Then if the measure should be, left hand G, and right hand C, G, I would have him begin, 'left hand G,' taking plenty of time to associate the note with the key and the hand that was to play it. Then we spoke the right hand note in the same manner. Next, having taken time to get them well in mind separately, I had him say, 'Left hand G, right hand C,' looking at the hands and getting the fingers ready to play as he spoke; then I had him play the notes he had spoken. This pupil came to me every day and I never allowed him to play hands together any other way until I saw that the right habit was taking form. Next I had him name the notes without mentioning the hands, telling him we always read the left hand note first. I found then as he read from the lower staff, he naturally associated the note with the left hand, and vice versa. Being able to do this I allowed him to play the exercise without speaking the notes, and found he did it fairly well. Sometimes it took a week or more to learn a simple phrase of four measures, and when he started a new phrase it was necessary to go back to the first named way of speaking the notes for the different hands.

"This may sound like very slow, tedious work; and it did require much patience, but after a few months, when I saw that the old habit had been entirely overcome, I felt that I was fully repaid. Later I had the pleasure of having him play a little piece at a pupils' recital."—MISS NETTIE GORDON.

Technical Points

"In Mason's *Treble*, Book I, page 10, I cannot read the two fingers applied to the *legato* and *mild staccato*."

"I keep the pieces memorized contained in the *First Study of Bach*?"

"What studies shall I get to learn transposition?"

"Mason's and Mathew's directions for the practice of the Mason technique differ. What shall I use?"

"In Mason's Book I, exercises 17 to 22, I find the fourth and fifth fingers. They are strong but I cannot lift them high enough. Please advise." J. W.

1. The plain *legato* is produced by the natural strength of the fingers in a downward stroke, in distinction from the ringing *legato* in which there is more or less assistance from the arm muscles. The natural movement of the fingers on their joints, free from stiffness or strain, is the principal desideratum to be aimed for by all players. The mild *staccato* mentioned for the two finger exercise is obtained by a very slight pulling back of the tip of the fingers towards the palm of the hand, confining the motion as much as possible to the second and third joints. It is intended for rapid motions when there is no time for the action described for extreme rapidity of staccato. Another form of staccato of the entire finger from the first joint, lightly touching and releasing the key as quickly as possible.

2. Pieces that a pupil should "keep" memorized should be carefully selected. Not all early pieces studied will be considered worth retaining as the pupil advances, and after he has extracted what technical value they offer him at the time. Some pupils find great difficulty in memorizing. Only the best should be used must be gradually developed. Memorizing the pieces in the *First Study of Bach* will cultivate the student's facility in the more complicated Bach compositions that will come later, and which he will be mentally prepared for by his work in the early compositions. No player can "keep" all his pieces memorized. He should have

a certain limited repertoire always ready. Pieces he has once memorized and dropped he can take up later if desired and prepare with almost no difficulty. In this way players can always keep a varied repertoire at command.

3. Sawyer's book on *Extemporization* will give you the help you desire.

4. You will find Mason a perfectly safe guide to follow in the practice of his own system. If you have thoroughly digested and have at command his exposition of the principles included in his several books, you will be a pretty well-informed technician. By that time you will be able to comprehend any suggestion you may find in other teachers, whether it be Mathew's or others, for additional methods of treatment of any given point.

5. The fourth and fifth fingers must of necessity lag behind the others so far as speed in the two finger exercises is concerned. They are weaker and more untrained in their placement on the hand. The speed indicated by Mason as the highest development is not intended to be encompassed at any one point in a player's career. It is expected that the exercises will extend over a number of years. You should not attempt to lift the fourth and fifth fingers high. Never come there by any high speed with any finger with high motions. Speed demands close contact with the keys.

Studies and Sonatas

"What studies would you suggest to follow Burgmüller, Opus 100, and Lohmeyer's Vol. 13. Czerny, Op. 100, and Kuhl's Sonatas have been strongly recommended to me."

Czerny's Op. 139 has been a standard work for many decades, and many teachers, after exploring other studies, have reverted to these again and again. Their contention is, that after following the advice of many educators, that modern études embody more ideas in each one, and develop the student's musical perceptions more rapidly, but they find that there are many pupils who are incapable of digesting more than one thing at a time, and that they thrive better on the technical simplicity of Czerny. They contend that when a pupil working on that alone, and art studies, such as those written by Heller. With this view I am much in sympathy for the average pupil. The overwhelming volume of studies written by Czerny, many prefer to use selected studies for in that way useless repetition is eliminated. The best selection I have seen is that of Emil Liebling, in three books. You can order Czerny-Liebling Selected Studies, and the first book will suit your needs, omitting substantially the first half. With the preparation you mention, the average pupil may be able to work these up to tempo. Then Book Two may follow.

The sonatas you mention are also standard and contain many fine movements. With young students, however, I believe the practice of giving complete sonatas is of dubious value. It takes the average pupil so long to work up the three movements of a sonata that he becomes tired and discouraged and loses all interest in it. From that time on his progress will not be as rapid as it would be if his interest be transferred to some fresh piece. Therefore, I would recommend that you select the best movements. Interest. Sherwood used to recommend that a similar course with young students might be followed with the Beethoven sonatas. Not only do the movements vary frequently, but students of mediocre talent need pupils may often be treated from a different standpoint.

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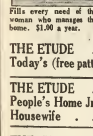
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